



EDITED BY
B. LISTEMANN.

DAVID'S VIOLIN SCHOOL

Violinschule

PART I.
Erster Theil.
THE BEGINNER.
Der Anfänger.

PART II.
Zweiter Theil.
THE ADVANCED PUPIL.
Der Vorgerückte Schüler.

COMPLETE.

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DAVID'S



iolin School.

[Violinschule.]

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BY

FERDINAND DAVID.

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INHALTSVERZEICHNISS.

Endnote

Vorwort.	6
Benennung der äussern Theile der Violine,	6
Der Bogen,	6
Die Saiten,	6
Stellung,	6
Stellung der Füsse,	7
Haltung der Violine,	7
Haltung der linken Hand,	7
Haltung des Bogens,	7
Noten, Schlüssel und Notenlinien,	8
Bogenführung,	8
Erklärung der Zeichen, { für die Finger,	8
 für den Bogen.	8
Leere Saiten,	8
Die ersten Uebungen für die Finger,	8
Takt, Dauer der Noten und Pausen,	11
Die ersten Uebungen im Zählen und in der Bogeneintheilung,	12
Die Intervalle bis zur Octave,	14
Die ersten Bogen-Uebungen,	18
Finger-Uebung,	19
Tonbildung, Nüancirung des Tons,	19
Uebungen in Form von Charakterstücken, in den gebräuchlichsten	
 Tonarten, für den Schüler aber ohne Versetzungs-Zeichen,	20
Versetzungszeichen,	30
Vorzeichnung, verschiedene Tonarten,	30
Die Intervalle,	30
Tonleiter durch eine Octave in verschiedenen Tonarten,	31
Dur- und Moll-Tonleiter durch 2 Octaven,	32
Tonleiter-Uebung zur Befestigung in den verschiedenen Tonarten,	34
Intonations-Uebung für die verminderte Quinte,	35
Die gebräuchlichsten Verzierungen,	36
Uebungs-Stücke in der ersten Lage in den gebräuchlichsten Tonarten,	36
Die ersten Doppelgriffe,	46
Uebungsstücke in der ersten Lage und in allen Tonarten,	47

Zweiter Theil.

Die höheren Lagen,	4
Die höheren Noten,	4
2te Lage,	4
3te —	5
4te —	6
5te —	6
6te —	7
7te —	8
24 Uebungen in den verschiedenen Lagen, Ton- und Taktarten,	17
Halbe oder Sattellage,	18
Tonleiter durch 2 Octaven in allen Tonarten,	19
Die Intervalle des Dreiklangs durch 2 Octaven,	19
Tonleiter durch 3 Octaven,	21
Die Intervalle des Dreiklangs durch 3 Octaven,	21
Terzengänge durch 3 Octaven,	22
Sextengänge durch 2 Octaven,	24
Octavengänge durch 2 Octaven über alle Saiten,	26
Octavengänge auf 2 Saiten,	28
Die Intervalle des Dreiklangs in Octaven,	29
Decimengänge durch 2 Octaven,	30
Chromatische Scala,	32
Chromatische Scalengänge in den verschiedenen Intervallen,	33
Die Intervalle des verminderten Septimenakkords,	33
Ausdehnung der Finger,	34
Verbindung der Töne,	35
Zur Uebung für die Beweglichkeit des Daumens,	36
Verschiedener Fingersatz zur Uebung in allen Lagen,	37
G dur-Scalen auf einer Saite,	38
Dur-Tonleitern durch alle Tonarten und in einer Lage,	38
Bogen-Eintheilung im Legato,	38
Stricharten,	39
Staccato,	41
Triolen-Striche,	42
Arpeggien,	43
Der Triller,	44
Die Bebung,	45
Doppelgriffe,	46
Terzen-Scalen durch zwei Octaven,	47
Sexten-Scalen,	49
Octaven-Scalen,	50
Chromatische Doppelgriffe,	51
Tripelgriffe durch alle Tonarten,	52
Quadrupelgriffe durch alle Tonarten,	53
Finger-Uebungen in Doppelgriffen,	54
Doppeltriller,	54
Triller mit einer zweiten begleitenden Stimme,	55
Verbindung der Töne in Doppelgriffen in allen Tonarten,	56
Uebung in Doppelgriffen in allen Tonarten,	58
Die natürlichen einfachen Flageolettöne,	60
Natürliche Doppelflageolettöne,	60
Die künstlichen einfachen Flageolettöne,	61
Tonleiter durch Vermischung natürlicher und künstlicher Flageolettöne,	62
Die Intervalle des Dur-Dreiklangs in natürlichen und künstlichen Flageolettönen,	63
Die künstlichen Doppelflageolettöne,	64
Diatonische Tonleitern in Flageolet-Terzen,	67
Das Pizzicato,	71
Mit dem Bogen und Pizzicato zu gleicher Zeit,	72
Verzeichniß der Werke, deren sich der Verfasser vorzugsweise beim Unterrichte vorgerückter Schüler bedient,	73

DAVID'S VIOLIN SCHOOL.

ZWEITER THEIL.....SECOND PART



Die höheren Lagen.

The Shifts.

Die höheren Noten.
The higher notes.

The higher notes.

გვა.

(8^{va.} in der Octave,
loco: wieder am Ort.)
(8^{va.} one Octave higher,
loco: again as written.)

(*8va. one Octave higher,*
= *loco: again as written.*)



2^{te} Lage.

Bei dieser Lage darf der Ballen der Hand die Violine nicht berühren. Man lasse den ersten Finger wie in der ersten, so in allen höheren Lagen als Stütze möglichst auf der Saite liegen. Der Daumen liegt bis zur 3^{ten} Lage wie in der ersten dem 1^{sten} und 2^{ten} Finger gegenüber, in den höheren Lagen ziehe man ihn immer mehr unter den Hals der Violine. Die folgenden Uebungen bis zu N^o 70 werden zuerst gestossen, dann mit den vorgezeichneten Stricharten geübt.

2nd Position.

(or *Ist Shift.*)

In this position the palm must not touch the violin, In all the higher positions, just as in the first one, leave the first finger as a support, on the string. Up to the 3d position, let the thumb, (just as in the 1st position) be opposite the first and second finger— whilst in the higher positions it must be drawn more and more under the neck of the violin. The following exercises (64-70) to be practised first with separate strokes, and afterwards with the bowing as indicated.

№ 64.

(Stellung der Finger.)
(Position of the fingers.)

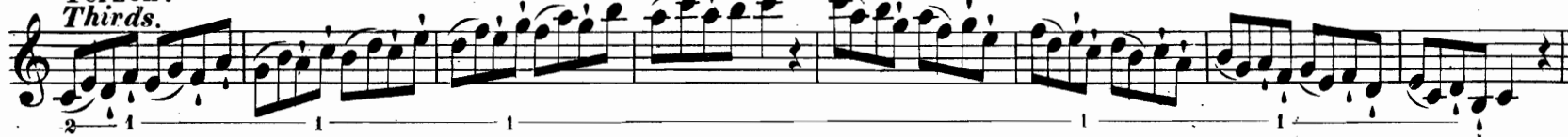
Tonleiter.
Scale.



Secunden.
Seconds.



Terzen.
Thirds.



Quarten.
Fourths.



Quinten.
Fifths.



Sexten.
Sixths.



Septimen.
Sevenths.



Octaven.
Octaves.

Nonen.
Ninths.

Decimen.
Tenths.

3^{te} Lage.3^d Position.

Bei welcher der Ballen der Hand an den untern Rand der Violine gelegt wird.
The palm to touch the lower edge of the violin.

N^o 65.Tonleiter.
Scale.

Secunden.
Seconds.

Terzen.
Thirds.

Quarten.
Fourths.

Quinten.
Fifths.

Sexten.
Sixths.

Septimen.
Sevenths.

Octaven und Nonen.
Octaves and Ninths.

Decimen.
Tenths.

4^{te} Lage. 4th Position.

No 66. *Tonleiter. Scale.*

Secunden. *Seconds.*

Terzen. *Thirds.*

Quarten. *Fourths.*

Quinten. *Fifths.*

Sexten. *Sixths.*

Septimen. *Sevenths.*

Octaven. *Octaves.*

Nonen. *Ninths.*

Decimen. *Tenths.*

5^{te} Lage. 5th Position.

(Im Fingersatz mit der ersten correspondirend.)
(The fingering corresponds to that of the 1st position.)

No 67. *Tonleiter. Scale.*

Secunden. *Seconds.*

**Terzen
Thirds**

**Quarten
Fourth**

**Quinten
Fifths**

**Sexten
Sixths**

**Septimen.
Sevenths.**

**Octaven.
Octaves.**

6^{te} Lage. 6th Position.
(Mit der 2^{ten} correspondirend.)
(Corresponding to the 2nd.)

**Nº 68. Tonleiter.
Scale.**

**Terzen.
Thirds**

**Quarten.
Fourth**

**Quinten und Sexten.
Fifths and Sixths**

**Septimen und Sexten.
Sevenths and Sixths.**

**Octaven.
Octaves.**

7^{te} Lage. 7th Position.

(Mit der 3^{ten} correspondirend.)
(Corresponding to the 3rd.)

Nº 69. **Tonleiter.**
Scale.

Terzen.
Thirds.

Quarten.
Fourths.

Quinten.
Fifths.

Sexten.
Sixths.

Septimen.
Sevenths.

Octaven.
Octaves.

24 Uebungen in den verschiedenen Lagen, Ton- und Takt-Arten.

Exercises in the different positions, keys and time.

2^{te} Lage. 2nd Position.

Nº 70.

Moderato.

HBº

segue

Nº 71.

Allegro.

Sp.



Nº 72.

| = Man setze den 1^{ten} Finger auf zwei Saiten.

| = Put the first finger on two strings.

Andante.



Nº 73.

Poco allegretto.

3^{te} Lage.

3^d Position.

Nº 74.

Moderato.

Wie in den vorigen, so in den folgenden Uebungen den ersten oder 2ten Finger so viel als möglich liegen lassen.
In the following exercises, as in the preceeding ones, leave the 1st or 2nd finger as much as possible on the string.

Nº 75.

Ben moderato.

Nº 76.

Molto moderato.

M.

2 staccato. (gestossen.)
detached.
p
pizz.

Nº 77.

Vivace.

GB. GB.

GB.

GB.

GB.

HB.

GB. Fr. GB. GB. HB.

N^o 78.

Adagio.

2

41

pizz.

N^o 79.

Allegro agitato.

M.

3

2

segue.

4 3

4 4

N^o 80.

Allegretto.

Sp.

1

sf

p

sf

sf

Nº 81.

Allegro moderato.

Sp. GB.

Sp. GB.

sf

sf 5^{te} Lage. 5th Position.

Nº 82.

Con moto.

pp

pp

Nº 83.

Moderato.

IV.

Nº 84.

Andantino.

IV.

Nº 85.

Non troppo allegro.

IV.

con forza. (mit Kraft.)
(powerfully.)

6^{te} Lage. 6th Position.

Nº 86.

Allegretto.

II.

mf

segue

Nº 87.

Andante.

IV.

p

43

4 8 5 9 6



*) Eine auf diese Weise auf - oder abwärts gestrichene Note bedeutet die leere Saite.
The notes which are separately marked are to be played with the open string.

No 88.

Allegro.

No 89.

Alto moderato.

7te Lage.

7th Position.

No 90.

Moderato e maestoso.

Nº 91.

Un poco allegro.

Halbe- oder Sattellage.

Half-position.

Der erste Finger wird dicht an den Sattel gelegt.

Put the first finger close to the rest.

Nº 92.

Moderato.

Nº 93.

Andante.

Tonleiter durch zwei Octaven in allen Tonarten.

Scales of 2 Octaves in all keys.

Zuerst in mässigem Tempo gestossen, dann in schnellerem gebunden zu üben. Man lasse so viel als möglich die Finger auf den Saiten liegen.

Practise first slowly and with detached bows - afterwards quicker and legato. Leave the fingers as much as possible on the strings.

Nº 94.

Sp. HB? GB. HB! GB.

Die Intervalle des Dreiklangs durch zwei Octaven.
The intervals of the common chord thro' 2 Octaves.

No 95.

segue

segue

Tonleiter durch drei Octaven.
Scales of three Octaves.

No 96.

H.

GB.

segue

This page contains 12 staves of musical notation, likely for guitar. The notation is complex, featuring many slurs, fingerings (numbers 1-4), and dynamic markings (e.g., *8*, *8*). The key signatures vary across the staves, including B-flat major, E-flat major, and A major. The time signatures are mostly 4/4, with some 3/4 and 2/4. The music is written in a style that suggests a focus on technical skill and melodic development.

Die Intervalle des Dreiklangs durch drei Octaven.
The intervals of the common chord through three Octaves.

Nº 97.

The musical score for exercise N° 97 consists of ten staves, each representing a different key signature. The keys, from top to bottom, are: C major, D minor, E-flat major, F major, G major, A major, B-flat major, C major, D major, and E major. Each staff contains a complex melodic line with numerous slurs, ties, and fingering numbers (1-4) indicating specific fingerings for the left hand. The exercise is designed to practice the intervals of the common chord (triads) across three octaves. The notation includes various note values, including eighth and sixteenth notes, and rests. The final staff concludes with a double bar line and a fermata over the final note.

Terzengänge durch drei Octaven.
Scale-passages in Thirds through three Octaves.

Man hebe die Finger hoch auf, lasse sie mit Präzision niederfallen und achte auf das rechte Handgelenk, indem man von einer Saite auf die andere übergeht.

Lift the fingers high up and let them fall down with precision. Observe the movement of the right wrist in passing from one string to another.

Nº 98.

The musical score for exercise Nº 98 is presented in eight systems, each with a grand staff (treble and bass clef). The notation includes various rhythmic values, primarily eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 0, 2, 4, and 8. The exercise is in common time (C). The key signature changes from C major to B-flat major in the fourth system. The piece is designed to be played on piano, with a focus on precise finger movement and wrist control during string crossings.

This page contains eight systems of musical notation, each consisting of a grand staff (treble and bass clefs). The music is written in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The notation is highly technical, featuring numerous sixteenth and thirty-second notes, often beamed together in groups. Fingerings are indicated by numbers 1-4 below the notes. Dynamic markings such as *pp* (pianissimo) and *ff* (fortissimo) are present. A large '8' is written above several measures, likely indicating an octave. The piece concludes with a final cadence in the last system.

Sextengänge durch zwei Octaven.
Scale-passages in Sixths through two Octaves.

In der Mitte des Bogens gestossen.
Detached in the middle of the bow.

Nº 99.

M.

The musical score for No. 99 is a piece for Violin and Piano. It consists of eight systems of staves. The first system is in C major, and the subsequent systems are in B-flat major. The piece is marked 'M.' and 'Detached in the middle of the bow'. The score includes various fingering and bowing indications. The piece is a scale passage in sixths through two octaves.

This page contains six systems of musical notation for a piano piece. Each system consists of a grand staff with a treble and bass clef. The notation is highly technical, featuring complex rhythmic patterns, fingerings, and articulations. The key signature is D major (two sharps). The piece is highly technical, with many triplets and sixteenth-note passages. Roman numerals I, II, and III are used to indicate different sections or variations within the piece.

The first system shows a complex rhythmic pattern with many triplets and sixteenth notes. The second system continues this pattern with more complex fingerings. The third system introduces a new section marked with Roman numeral III. The fourth system continues the pattern with more complex fingerings. The fifth system introduces a new section marked with Roman numeral III. The sixth system continues the pattern with more complex fingerings.

Octavengänge durch zwei Octaven über alle Saiten.
Scales in Octaves through two Octaves over the 4 strings.

Da man in den höheren Lagen die beiden mittleren Finger nicht zwischen dem ersten und 4^{ten} lassen kann, so ist es vorzuziehen, auch schon in den unteren Lagen dieselben frei in die Höhe zu halten.

As it is impossible in the higher positions to keep the 2^d and 3^d finger between the 1st and 4th one, it is advisable to hold them up in the lower positions as well.

N^o 100.

The musical score for N° 100 is a scale exercise for guitar, consisting of eight systems. Each system contains a treble and a bass staff. The key signature changes from C major to D major, then to E major, and finally to F# major. The exercise involves playing octaves across four strings. Fingerings are indicated by numbers 1-4 below the notes. A 'Sp.' (Spiral) marking is present at the beginning of the first system. The score is written in a standard musical notation with a common time signature (C).

This page of musical notation for guitar consists of eight systems, each with two staves. The notation is highly technical, featuring complex fingerings, triplets, and various musical symbols such as slurs, accents, and dynamic markings. The key signature changes from B-flat major (three flats) in the first system to D major (two sharps) in the second system, and remains in D major for the rest of the page. The notation includes many triplets and slurs, indicating complex rhythmic patterns. The page is numbered 27 in the top right corner.

8

3 4 1 1 1

1 2 3 4 1 4 1

2 3 4 1 2 3 4 1 1 1

1 1 2 3 4 1 2 3 4 1 1 1

1 2 3 0 1 1 1

1 2 3 0 1 1 1

0 1 2 3 0 1 1 1

2 3 0 1 2 3 4 1 1 1

1 2 3 1 2 3 8 3 2

1 4 2 3 0 1 1 1

3 0 2 1

Octavengänge auf zwei Saiten.

Scales in Octaves on two strings.

Man hebe den 2^{ten} und 3^{ten} Finger in die Höhe.Keep the 2^d and 3^d finger lifted up.

No. 101.

The musical score for No. 101 consists of 12 staves, each representing an octave exercise on two strings. The exercises are written in various key signatures and include specific fingerings (0, 3, 1, 4) and string indications (III, IV). The exercises are as follows:

- Staff 1: C major, starting on G4, ending on G5. Fingering: 0, 3, 1, 4. String: III, IV.
- Staff 2: G major, starting on D4, ending on D5. String: III, IV.
- Staff 3: D major, starting on A3, ending on A4. String: III, IV.
- Staff 4: A major, starting on E3, ending on E4. String: III, IV.
- Staff 5: E major, starting on B2, ending on B3. String: III, IV.
- Staff 6: B major, starting on F#2, ending on F#3. String: III, IV.
- Staff 7: F# major, starting on C#2, ending on C#3. String: III, IV.
- Staff 8: C# major, starting on G#1, ending on G#2. String: III, IV.
- Staff 9: G# major, starting on D#1, ending on D#2. String: III, IV.
- Staff 10: D# major, starting on A#1, ending on A#2. String: III, IV.
- Staff 11: A# major, starting on E#1, ending on E#2. String: III, IV.
- Staff 12: E# major, starting on B#1, ending on B#2. String: III, IV.

Die Intervalle des Dreiklangs in Octaven.
The intervals of the common chord in Octaves.

No. 102.

This musical score is a technical exercise for guitar, consisting of 12 staves. It is written in treble clef with a common time signature (C). The piece begins with a forte (*sf*) dynamic marking. The notation is dense, featuring many triplets and sixteenth-note patterns. Fingering numbers (1-4) are placed above the notes throughout the piece. The key signature changes from C major to D major, then to E major, and finally to F# major. The score includes various musical markings such as 'III.' and 'II.' which likely refer to specific fingering techniques or positions. The piece concludes with a final measure containing the numbers '2 4 1' below the staff.

Decimengänge durch zwei Octaven. | In sehr massigem Tempo zu üben.
Scales in Tenths through two Octaves. | Practise very slowly.

No. 103.

The musical score for No. 103 consists of eight systems, each with a grand staff (treble and bass clefs). The scales are written in tenths, with fingerings indicated by numbers 1-4 and 0 for the octave. The keys progress through the circle of fifths: C major, G major, D major, A major, E major, B major, F# major, and C# major. Each system contains two staves of music, with the right hand playing the upper octave and the left hand playing the lower octave. The scales are marked with '8' to indicate the octave span. The tempo instruction 'In sehr massigem Tempo zu üben.' and the English translation 'Practise very slowly.' are provided at the top.

This page of musical notation is for guitar, consisting of eight systems, each with a treble and bass staff. The music is written in a key with two sharps (F# and C#) and a 2/4 time signature. The notation is highly technical, featuring complex fingerings (indicated by numbers 1-4 and 0 for natural), accidentals (sharps, naturals, and double naturals), and dynamic markings (p, f, mf, sfz). The piece is characterized by rapid sixteenth-note passages and intricate harmonic structures. The first system begins with a treble staff starting on G4 and a bass staff starting on G2. The notation includes various fingerings and accidentals throughout, with some measures marked with '8' indicating a specific fingering or dynamic. The piece concludes with a final measure in the eighth system.

Chromatische Scala. Chromatic Scale.

Man rücke die Finger mit Festigkeit und lasse sie bei der aufsteigenden Scala so viel als möglich auf den Saiten liegen. In der Regel gebrauche man den 1^{ten}, 2^{ten} und 3^{ten} Finger je zweimal, den 4^{ten} nur einmal.

Move the fingers firmly and leave them in the ascending Scale as much as possible on the strings. As a rule use the 1st, 2^d and 3^d finger twice each, the 4th only once.

*Der Strich — bedeutet in den folgenden Uebungen, dass mit demselben Finger auch die folgende Note gegriffen wird.
This line — indicates in the foll. exercises, that the next note is to be taken with the same finger.

No. 104.

Zuerst ohne, dann mit Anwendung des 4^{ten} Fingers zu üben.
Practise first without, and then with the 4th finger.

In verschiedenen Lagen.
In various positions.

No. 105.

2^{te} Lage.
2nd position.

3^{te} Lage.
3rd position.

4^{te} Lage.
4th position.

5^{te} Lage.
5th position.

No. 106.

Chromatische Terzengänge.

Chromatic passages in Thirds.

Quarten.
Fourth.

Quinten.
Fifths.

Sexten.
Sixths.

Septimen.
Sevenths.

Octaven.
Octaves.

Nonen.
Ninths.

Decimen.
Tenths.

The musical score consists of seven staves, each representing a different interval. Each staff contains a series of chromatic passages. The intervals are: Quarten (Fourth), Quinten (Fifth), Sexten (Sixth), Septimen (Seventh), Octaven (Octave), Nonen (Ninth), and Decimen (Tenth). The notation includes various fingerings and slurs to indicate the chromatic movement.

Die Intervalle des verminderten Septimenaccords.
The intervals of the chord of the diminished Seventh.

The musical score consists of five staves, each representing a different interval of the diminished seventh chord. The notation includes various fingerings and slurs to indicate the chromatic movement. The intervals are: 1 2 4 1, 2 3 1 3, 3 4 2 4, 4 5 3 5, 5 6 4 6, 6 7 5 7, 7 8 6 8, 8 9 7 9, 9 10 8 10, 10 11 9 11, 11 12 10 12, 12 13 11 13, 13 14 12 14, 14 15 13 15, 15 16 14 16, 16 17 15 17, 17 18 16 18, 18 19 17 19, 19 20 18 20, 20 21 19 21, 21 22 20 22, 22 23 21 23, 23 24 22 24, 24 25 23 25, 25 26 24 26, 26 27 25 27, 27 28 26 28, 28 29 27 29, 29 30 28 30, 30 31 29 31, 31 32 30 32, 32 33 31 33, 33 34 32 34, 34 35 33 35, 35 36 34 36, 36 37 35 37, 37 38 36 38, 38 39 37 39, 39 40 38 40, 40 41 39 41, 41 42 40 42, 42 43 41 43, 43 44 42 44, 44 45 43 45, 45 46 44 46, 46 47 45 47, 47 48 46 48, 48 49 47 49, 49 50 48 50, 50 51 49 51, 51 52 50 52, 52 53 51 53, 53 54 52 54, 54 55 53 55, 55 56 54 56, 56 57 55 57, 57 58 56 58, 58 59 57 59, 59 60 58 60, 60 61 59 61, 61 62 60 62, 62 63 61 63, 63 64 62 64, 64 65 63 65, 65 66 64 66, 66 67 65 67, 67 68 66 68, 68 69 67 69, 69 70 68 70, 70 71 69 71, 71 72 70 72, 72 73 71 73, 73 74 72 74, 74 75 73 75, 75 76 74 76, 76 77 75 77, 77 78 76 78, 78 79 77 79, 79 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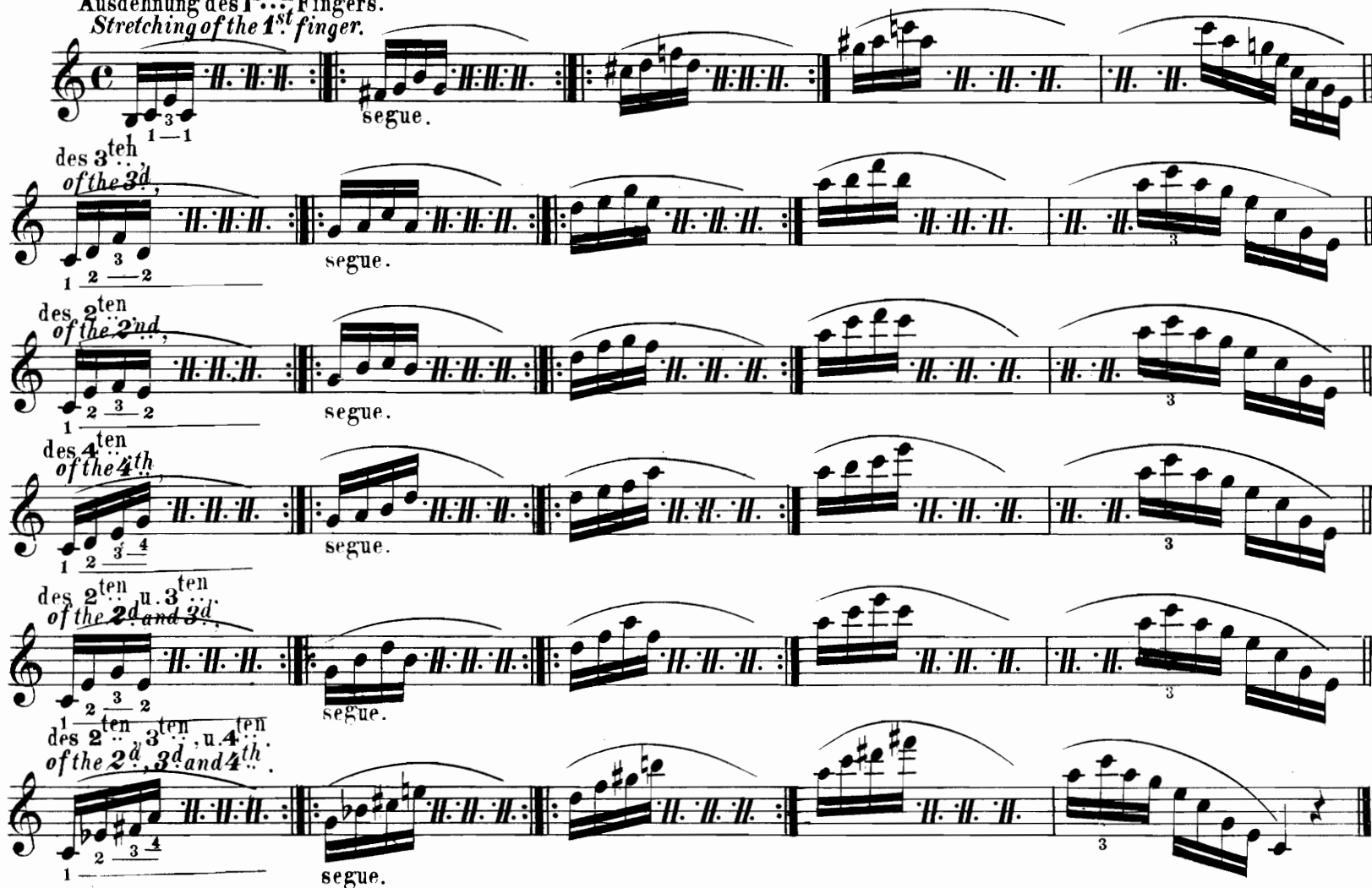
**Ausdehnung der Finger.
Stretching of the fingers.**

Man hüte sich das linke Handgelenk zurück zu ziehen; bei der folgenden Übung in der 3^{ten} Lage muss der Ballen der linken Hand stets den untern Rand der Violine berühren. Für grössere Hände ist diese Übung auch in der 1^{sten} Lage eine kleine Terz tiefer, in A, zu studiren; das Handgelenk muss dann auch immer nach vorn geneigt sein und der Daumen sich näher an den Sattel ziehen.

Take care not to draw back the left wrist. In the following exercise in the 3^d position the palm of the left hand must uninterruptedly touch the lower edge of the violin. If the hand of the player be large enough, let him practise this exercise in the first position as well (a minor third lower, in A,) but the wrist must in that case be inclined forwards and the thumb be drawn nearer to the nut.

No. 107.

**Ausdehnung des 1^{sten} Fingers.
Stretching of the 1st finger.**



Observe the rule: the finger which takes the first note, is not to be lifted before you have got into the position, in which the 2^d. note is to be found. On the other hand, it is in exceptional cases only and, in skipping to a distant note allowable, to glide with the finger, which takes the 2^d. note. In moving from a higher position to a lower one, the thumb must glide down a little beforehand. The small notes indicates approximately the place the gliding finger has to reach; take great care not to sound those notes.

Einklänge.
Unisons.

Unisons.
Langsam.
Slowly.

Secunden.
Seconds.

Terzen.
Thirds.

Quarten.
Fourths.

Quinten.
Fifths.

48596

Sexten.
Sixths.



Septimen.
Sevenths.



Octaven.
Octaves.



Decimen.
Tenths.



Zur Uebung für die Beweglichkeit des Daumens halte man bei dem folgenden Stücke die Violine ganz frei, ohne das Kinn auf dieselbe zu legen; der Daumen stütze sie allein und gehe beim Hinuntergehen immer etwas früher in die nächste Lage. Die kleinen Noten darf man nicht hören.

In order to practise the flexibility of the thumb hold the violin in the following exercise so as not to let the chin touch it. The thumb alone has to support the instrument and must in going down always glide a little beforehand into the next position. Take care not to sound the small notes.

No. 109.

Moderato.



Nº 110.

1^{ste} und 3^{te} Lage.
1st and 3rd position.

1 & 2.

2 & 3.

2 & 4.

3 & 5.

2, 4, & 6.

3, 5, & 7.

2, 4, 6 & 8.

3, 5, 7 & 9.

2, 4, 6, 8 & 10.

3, 5, 7, 9 & 11.

G dur-Skalen auf einer Saite.
G Major-Scales on one string.

IV.

III.

Dur Tonleitern durch alle Tonarten und in einer Lage.

Major Scales in all keys and in one position.

(Ohne Unterbrechung zu spielen.)

(To be played without interruption.)

2^{te} Lage.
2nd position.

3^{te} Lage.
3^d position.

4^{te} Lage.
4th pos.

5^{te} Lage.
5th pos.

6^{te} Lage.
6th pos.

7^{te} Lage.
7th pos.

8^{te} Lage.
8th pos.

9^{te} Lage.
9th position.

Bogen-Eintheilung im Legato.

How to bow in legato-playing.

Presto.

Das 2^e mal im Hinaufstreich.
The 2nd time with the up-bow.

Stricharten.
Various ways of bowing.

Man achte genau auf die Bezeichnungen:
GB. — ganzer Bogen.
HB^o — obere Hälfte
HB^u — untere Hälfte
M. — Mitte
Fr. — am Frosch
Sp. — an der Spitze

des Bogens.

Attend carefully to the following signs:

GB. — whole bow.
HB^o — upper half
HB^u — lower half
M. — middle
Fr. — near the nut
Sp. — near the point

of the bow.

Nº 114.

Fester Strich an der Spitze.
Firm strokes at the point.

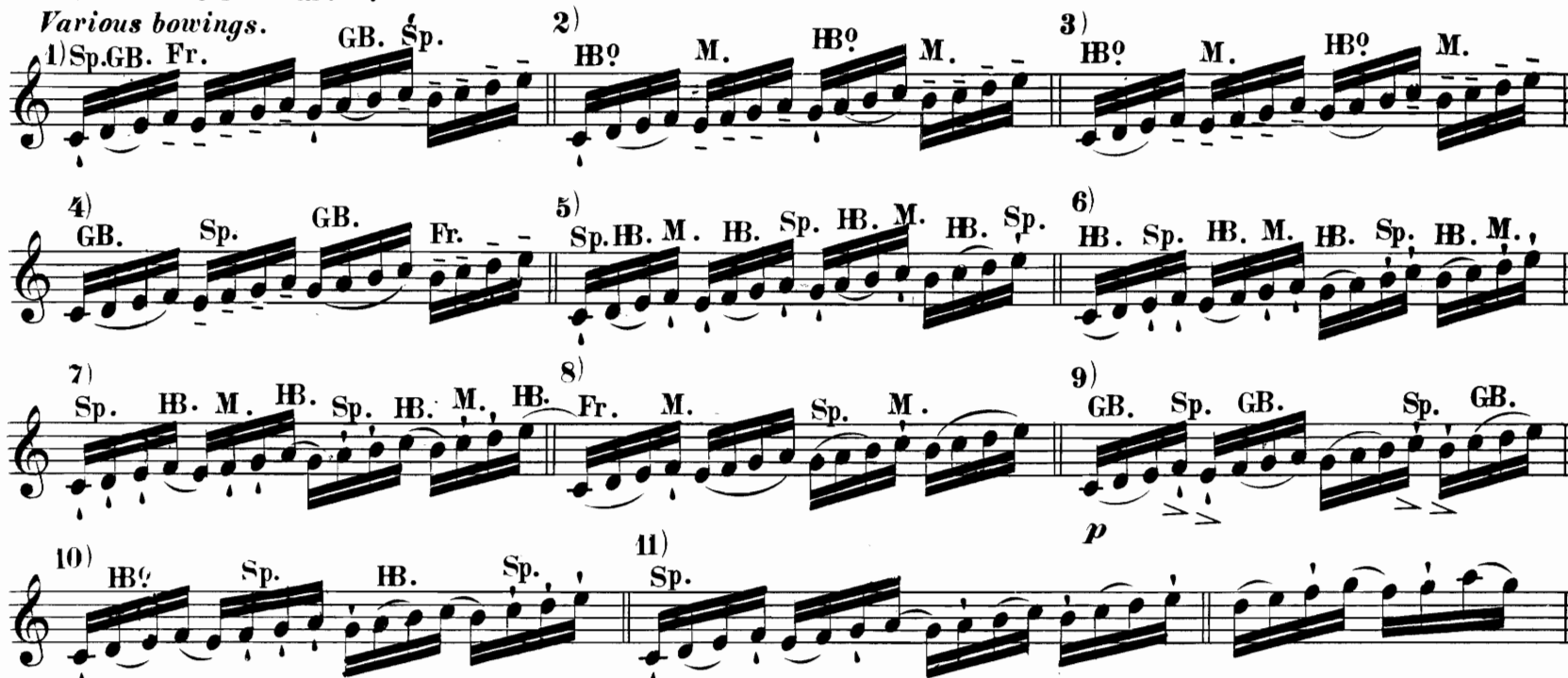


Liegender Strich.
Keep the bow on the string.



Verschiedene Stricharten.

Various bowings.



h: mit der Spitze des Bogens aufschlagen.
h: to hit with the point of the bow.



Die hüpfenden und springenden Stricharten.

Springing bow.

nde Strich: Bezeichnung hpfd.

gen darf die Saite nicht ganz verlassen; man suche die Saite in starke Vibration zu bringen und spiele mit sehr losem Handgelenk, beim forte in der Mitte, beim piano etwas mehr nach der obern Hälfte des Bogens zu.

First kind: marked: hpfd.

The bow must never entirely leave the string; try to make the stick vibrate strongly, have the wrist as loose as possible, in playing forte use the middle of the bow, in piano the upper half.

Nº 115.

Tremolo Strich.

Tremolo.

An der obern Hälfte des Bogens, welcher mit dem Daumen, dem 1^{ten} und dem 2^{ten} Finger gehalten wird.
With the upper half of the bow. Hold the bow with the thumb, the 1st and 2nd finger.

Der springende Bogen: Bezeichnung spgd.

Bei demselben verlässt der Bogen zwischen einer und der andern Note die Saite ein wenig; man hüte sich vor Härte und Trockenheit des Tons, welche man vermeidet, wenn man den Bogen im Niederfallen die Saite etwas streifen lässt.

Second kind: marked: spgd.

The bow has to leave the string a little after each note; avoid harshness and dryness of sound by grazing the string for a short distance.

Nº 116.

Staccato.

Man übe das Staccato langsam, mit freiem Handgelenk, zuerst im Hinaufstrich mit festen kurzen Strichen an der Spitze, dann im Herunterstrich ebenso am Frosch, wobei es nicht unvorteilhaft ist, die Haare des Bogens ausnahmsweise von sich abzuwenden.

Staccato.

Practise the Staccato slowly, with loose wrist, first with the up-bow and with short firm strokes near the point—then with the down-bow near the nut. In this case the hair of the bow may exceptionally be turned away from the player.

No 117.

Langsam.
Slowly.



Für das Staccato im Herunterstrich übe man diese Uebung im umgekehrten Strich.
Use the same exercise for the practice of the staccato with the down-bow.



The musical score consists of ten staves of music. The first five staves are marked with *sf* (sforzando) and feature various rhythmic patterns, including triplets and sextuplets. The sixth staff is marked with *III.* and *III.*. The seventh staff is marked with *Sp.* (Spirito) and *M.* (Moderato). The eighth staff is marked with *Sp.* and *M.*. The ninth staff is marked with *sf* and *Fr.* (Forte). The tenth staff is marked with *sf* and *V.* (Vivace).

Triolen Striche.

Various bowings in triplets.

Bis zu N^o 10 sind die verschiedenen Stricharten auch beim Sextolen-Rhythmus anwendbar.

Up to N^o 10 these bowings are applicable to rhythms of Sextols as well.

N^o 118.

Moderato.

The musical score for Moderato consists of two staves. The first staff is marked with *1)* and *2)* and features various rhythmic patterns, including triplets and sextuplets. The second staff is marked with *0* and *4* and features various rhythmic patterns, including triplets and sextuplets.

3) HB. HB.M. HB. HB.M. 4) Fr. GB. Sp. GB. Fr. 5) Sp.

6) M. 7) Sp. 8) 9)

10) 11) 12)

No 119.

Arpeggien über drei Saiten.
Arpeggios over 3 strings.

Accordfolge für die nachstehenden Stricharten.
Series of chords for the practice of the following ways of bowing.

Moderato.

1) V 3) 4) 5) 6) 7) hpfd.

Ueber vier Saiten.
Over 4 strings.

No 120.

Accordfolge.
Series of chords.

1) V 3) 4) 5) hpfd. 6) 7) hpfd. spgd.

Der Triller.
The shake.

Man hebe den Finger hoch, lasse ihn mit Elastizität niederfallen und hebe ihn gleich wieder auf. Der Unterschied zwischen dem Triller mit dem ganzen Tone, von dem mit dem halben, ist wohl zu beachten. In der Regel fängt man den Triller mit dem unteren Tone an und macht einen Nachschlag; bei Trillerfolgen macht man, wenn das Gegentheil nicht ausdrücklich vorgeschrieben ist, erst nach den letzten Triller einen Nachschlag. Der Nachschlag wird mit dem Triller in einem Bogenstrich gemacht.

Lift the finger high up, - let it fall down with elasticity, and lift it immediately again. Observe carefully the difference between a shake with the semitone and a shake with the whole tone. As a rule the shake begins with the lower note and finishes up with the note of complement, unless the contrary is specially marked. The note of complement is played in the same bow as the shake.

Nº 121.

Triller mit dem ganzen Tone.
Shake with the whole tone.



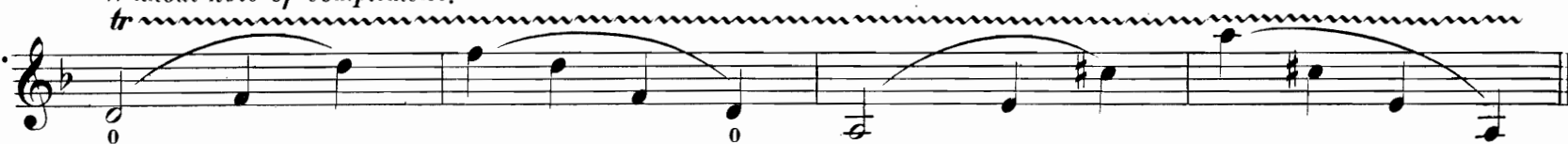
Mit dem halben Tone.
With the semi-tone.



Mit Nachschlag.
With note of complement.



Ohne Nachschlag.
Without note of complement.



Mordent oder Pralltriller: ♯
Mordent:



Die Bebung (italienisch: vibrato.)

entsteht, wenn man den Finger in zitternder Bewegung um ein Geringes über und unter den reinen Ton bewegt. Der erste Finger muss seinen gewöhnlichen Platz am Hals der Violine verlassen, die nur mit dem Daumen und der Spitze des auf der Saite befindlichen Fingers gehalten wird. Man muss die Bebung langsam und schnell machen können, jedoch hüte man sich vor zu häufigem und unmotiviertem Gebrauche. In folgender Uebung ist durch das Zeichen der Grad der Schnelligkeit, mit welcher der Finger vibriren soll, angedeutet.

Vibrato.

is produced by moving the finger a little above and below the correct note. The 1st finger must leave its usual place on the neck of the violin, which must only be held with the thumb and the point of the finger which is touching the string. The vibrato may be made slowly as well as quickly, but must not be employed too frequently nor without sufficient reason. In the following exercise the degree of quickness with which to vibrate, is indicated by this sign: .

No 122.

*) Hier vibriert der 3te Finger auf der nicht anzustreichenden D-Saite.

In this case the 3rd finger vibrates on the D string, which however is not touched by the bow.

Terzen-Scalen durch zwei Octaven.
Scales in Thirds through 2 Octaves.

Mit genauer Beachtung des Fingersatzes, zuerst jede Note einzeln abgestossen, dann gebunden in schnellerem Tempo zu üben.

Attend carefully to the fingering. Practise first with detached bows, and afterwards slurred in quicker tempo.

Nº 124.

The musical score for No. 124 is presented in six systems, each consisting of a Violin (V) part and a Piano (P) part. The Violin part is written in treble clef, and the Piano part is written in grand staff (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is common time (C). The score includes various articulation marks (V, II, III, I) and fingering numbers (1, 2, 3, 4, 0) to guide the performer. The Piano part features complex chordal textures and slurs, while the Violin part plays a series of eighth-note scales in thirds. The score is designed for practice, focusing on finger placement and bowing technique.

This page contains eight systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and fingerings (numbers 1-4). The key signature changes throughout the piece, starting with three flats (B-flat, E-flat, A-flat) and moving through two flats (B-flat, E-flat), one flat (B-flat), and finally one sharp (F-sharp). The time signature is consistently 2/4. The piece is divided into sections labeled I., II., III., and I. II. The notation is dense, with many beamed notes and complex fingerings. The page number 48 is in the top left corner.

Sexten - Scalen. | Scales in Sixths.

Zuerst gestossen, dann gebunden zu üben. | First detached, afterwards slurred bow.

No. 125.

The musical score for No. 125, titled 'Scales in Sixths', is a collection of 14 staves of music. The notation is in treble clef with a 2/4 time signature. The key signatures vary across the staves, including C major, F major, B-flat major, D major, and E major. The music features intricate sixteenth-note patterns and slurs, indicating a slurred bow technique. Fingerings are indicated by numbers 1-4 below the notes. The score includes first and second endings for several sections, marked 'I.' and 'II.'. The overall structure is a series of ascending and descending scales in sixths, with some sections featuring more complex rhythmic patterns.

Octaven-Scalen.

Scales in Octaves.

Die beiden mittleren Finger etwas in die Höhe, nicht zwischen dem 1^{sten} und 4^{ten} zu halten. Zuerst gestossen, dann gebunden zu üben.

Keep the 2^d and 3^d finger lifted up. First detached bow, afterwards slurred.

No. 126.

The musical score for No. 126 consists of ten staves, each representing an octave exercise in a different key. The exercises are written in treble clef with a common time signature (C). Each staff contains a series of eighth-note patterns, often grouped in pairs and slurred together. Fingerings are indicated by numbers 1, 2, 3, and 4 below the notes. Some staves have a 'V' marking at the beginning, indicating a detached bow stroke. The keys progress from C major to various minor and major keys, including D major, E major, F major, G major, A major, B major, C major, D major, E major, and F major. The exercises are designed to be played first detached and then slurred.

Doppelgriffe durch alle Tonarten.
Chords of three notes through all the keys.

Nº 128.

M. IB. Sp. IB. segue.

The musical score is written for a single melodic line in 2/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The first staff includes dynamic markings (*p*, *f*) and articulation (accents). The subsequent staves show the progression of chords with various fingering numbers (0-4) and some staves have 'x' marks indicating specific fingerings or positions. The piece concludes with a 'segue' marking.

Quadrupelgriffe durch alle Tonarten. | *Chords of four notes through all the keys.*

Nº 129.

IB.^u Fr. IB. Fr. IB. Fr. IB. segue.

The exercise is a sequence of 12 staves, each containing a series of four-note chords (quadrupelgriffe) in 6/8 time. The chords are arranged in a sequence that covers all twelve major and minor keys. The first staff is marked with 'IB.' and 'Fr.', and the last staff is marked with 'III.'. The exercise is marked with dynamics *p* (piano) and *f* (forte) and includes fingering numbers (1-4) for the left hand. The keys are indicated by key signatures: C major, G major, D major, A major, E major, B major, F# major, C# major, F major, C minor, G minor, and D minor.

Finger-Uebungen in Doppelgriffen.

Finger exercises in double-stops.

Man hebe die Finger hoch auf und lasse sie mit Kraft niederfallen.

Lift the fingers high and let them fall down vigorously.

No. 130.

1.

2.

3.

4.

5.

6.

7.

8.

9.

Doppeltriller.

Double shake.

Die Regeln für den einfachen Triller gelten auch für den Doppeltriller.

The rules for the single shake apply equally to the double shake.

No. 131.

tr

eben so.
etc.

tr

1 2 3 4 3 2 1

0 1 2 3

Triller mit einer 2^{ten} begleitenden Stimme.
Shake with a distinct accompanying part.

Die begleitenden Noten müssen immer mit der unteren Note des Trillers zusammen fallen.

№132. The notes of the accompanying part must be sounded simultaneously with the lower note of the shake.

Adagio. *tr*

cre *scen* *do* *cresc.* *dim.* *pp* *pp* *di* *mi* *nu* *en* *do* *pp*

Nº 133.

Moderato.

This musical exercise, Nº 133, is a Moderato piece for piano. It consists of 16 measures, each containing a pair of slurred double stops. The exercise is designed to be played in all twelve major and minor keys, as indicated by the key signatures: C major, G major, D major, A major, E major, B major, F# major, C# major, F major, C minor, G minor, and D minor. The notation includes detailed fingering (1-4) and hand position markings (I, II, III, IV, V) for both the right and left hands. The exercise is presented in a single system with two staves, one for the right hand and one for the left hand.

This page of musical notation is for a piano piece, featuring six systems of staves. Each system consists of a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The notation is highly detailed, with numerous fingerings (numbers 1-4) and articulations (accents, slurs, and breath marks) indicating a complex and technically demanding piece. The music is written in a style typical of 19th or 20th-century piano literature, with a focus on intricate fingerwork and dynamic control. The page is numbered 57 in the top right corner.

The notation includes various musical symbols such as notes, rests, slurs, and fingerings. The key signature is one sharp (F#). The piece is written for piano, as indicated by the grand staff notation. The page is numbered 57 in the top right corner.

Uebung in Doppelgriffen in allen Tonarten.
Exercise in double stops through all the keys.

N^o. 134.*Molto moderato.*

dolce.

ben marcato.

con fuoco.

grazioso.

segue.

plessivo e sostenuto.

p legghiermente.

59

segue

cres. *f* *p* *cres.*

brillante

sf *p* *sf* *p*

pp

pp tr

f *sf* *sf* *sf*

Più mosso. *spgd.* *ff* *p* *poco a poco cres.*

Tempo I. *ff e sostenuto* *sempre ff* *ritard.*

Die natürlichen einfachen Flageolettöne

werden hervorgebracht, indem man die Saite lose mit dem Finger berührt. Von der Mitte der Saite an bis zum Stege liegen sie fast alle auf derselben Stelle, auf der auch der natürliche Ton liegt. Durch das Zeichen: \diamond ist die Stelle, wo sie gegriffen werden, durch die kleinen Noten die Klangwirkung angegeben.

Natural single harmonics

are produced by touching the string loosely with the finger. From the middle of the string up to the bridge nearly all harmonics are to be found on the place of the natural note. This sign \diamond marks the place where the harmonics are to be taken, while the small notes indicate the actual sound produced.

N^o135.

IV. Von der Mitte der Saite bis zum Stege.
From the middle of the string to the bridge.

IV. Von der Mitte der Saite bis zum Sattel.
From the middle of the string to the rest.

III. Zum Steg.
To the bridge.

III. Zum Sattel.
To the rest.

II. Zum Steg.
To the bridge.

II. Zum Sattel.
To the rest.

I. Zum Steg.
To the bridge.

I. Zum Sattel.
To the rest.

Zwei Finger lose auf derselben Saite.
Two fingers loosely on the same string.

IV. III. II. I. IV. III. II. I.

Natürliche Doppelflageolettöne.
Natural double harmonics.N^o136.

IV. III. II. I. IV. III. II. I.

IV. III. II. I. IV. III. II. I.

Lento.

Die künstlichen einfachen Flageolettöne

werden durch eine fest, und eine lose, auf der nämlichen Saite gegriffene Note hervorgebracht. Abgesehen davon, dass sich durch dieselben, wenn sie sparsam und mit gutem Geschmack angewendet werden, eigenthümliche Wirkungen erzielen lassen, hat das Studium derselben noch den Nutzen, dass es zur vollkommenen Reinheit der Intonation führt. Die grössere Note in den folgenden Beispielen bezeichnet den fest, das Zeichen \diamond den lose zu greifenden Ton; die kleine Note giebt die Wirkung an.

Artificial single harmonics

are produced by taking one note firmly and another one loosely on the same string. The practice of this kind of harmonics has the double advantage of producing a peculiar effect, if used sparingly and with good taste, - and of leading to great perfection in intonation. In the following the large note signifies the firm, the sign \diamond the loose, the small note the effect.

Mit der Quarte. (d.h. der lose gegriffene Ton eine Quarte auf derselben Saite vom fest gegriffenen entfernt.)
With the Fourth. (The finger which touches only loosely the string to be distant one fourth from the finger which presses down the string firmly.)

Nº 137.

Mit der Quinte.
With the Fifth.

Mit der grossen Terz.
With the major Third.



Mit der kleinen Terz. (spricht schwer an.)
With the minor Third. (speaks not easily.)



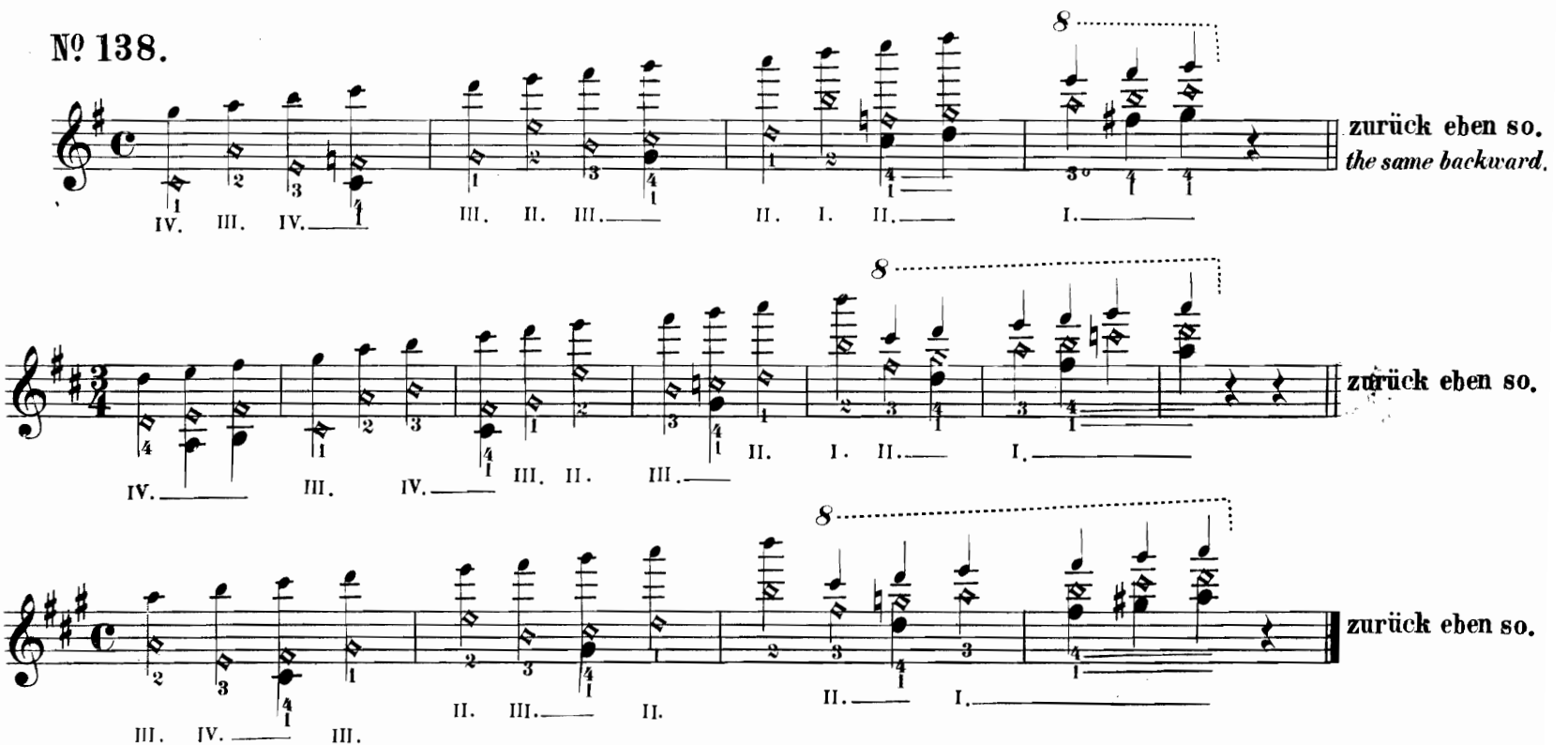
Mit der Octave. (In den unteren Lagen nur nur grosse Hände brauchbar.)

With the Octave. (In the lower positions impracticable for small hands.)



Tonleiter durch Vermischung natürlicher und künstlicher Flageolettöne.
Scale formed by promiscuous use of natural and artificial harmonics.

Nº 138.



Die Intervalle des Dur-Dreiklangs in natürlichen und künstlichen Flageolettönen.

The intervals of the Major-chord in natural and artificial harmonics.

Nº 139.

[illegible]

Die künstlichen Doppel-Flageolettöne.

Artificial double Harmonics.

Obgleich die meisten derselben in der Praxis selten vorkommen und nicht immer von schöner Wirkung sind, ist das Studium derselben für die letzte Ausbildung der linken Hand immerhin von Nutzen. Während die einfachen und doppelten natürlichen, und die einfachen künstlichen Flageolettöne auch bei gewöhnlicher Besaitung gut ansprechen, ist für die grosse Mehrzahl der künstlichen Doppel-Flageolettöne ein schwacher Bezug unerlässlich. Die Anwendung derselben ist daher nur denen zu empfehlen, deren Spielweise eine dünne Besaitung erlaubt. Von den manichfachen Combinationen, deren die Ausführung dieser Töne fähig ist, sind hier nur die Nachstehenden als die brauchbarsten mitgetheilt. Man streiche bei den folgenden Uebungen zuerst jeden einzelnen Ton an, und prüfe ob er ganz rein ist, bevor man beide zugleich anstreicht:



so wird man dahin gelangen, beide Töne mit Sicherheit zu gleicher Zeit zu treffen. Zur Erleichterung der Uebersicht ist alles, was auf der tieferen Saite gespielt wird, in der unteren, was auf der höheren, in der oberen Zeile angegeben.

Although most of them occur very rarely and are not always of good effect, still they are useful practice for the perfection of the left hand. While the single and natural double Harmonics speak well enough on strings of the usual thickness, very thin strings are absolutely required for most of the artificial double Harmonics. We recommend therefore only those players to make use of them, whose style of playing permits of thin strings. Of the many various combinations that can be made, we give only the following, as the most practicable. Play first each note separately and examine, whether it is perfectly in tune, and then try them both together.



In this way you will learn to hit both notes simultaneously. In order to facilitate the reading of these double-stops, we have placed on the upper staff the notes which are to be played on the higher string and on the lower staff those to be played on the lower string.

Nº140.

Quinten durch den Quartengriff.

Fifths by touching the Fourth.

auf den höheren Saiten eben so.
Likewise on the higher strings.

Quinten durch den Quintengriff.
Fifths by touching the Fifth.

III. 4 1 II
u.s.w. etc.
IV. 4 1 III.

Quinten durch die grosse Terz.
Fifths by the Major Third.

III. 2 3 II. u.s.w. etc.
IV. 2 3 III.

Grosse Terzen.
Major Thirds.

III. 4 4 2 4 I. u.s.w. etc.
IV. 2 3 1 2 II.

Kleine Terzen.
Minor Thirds.

III. 4 2 3 4 I. u.s.w. etc.
IV. 2 4 2 3 II.

Quarten.
Fourth.

III. 4 3 4 2 I. u.s.w. etc.
IV. 2 4 2 3 II.

Grosse Sexten.
Major Sixths.

8

III. IV. II. I.

Kleine Sexten.
Minor Sixths.

8

III. IV. II. I.

Octaven.
Octaves.

8

III. IV. II. I.

Einklänge.
Unisons.

8

III. IV. II. I.

Diatonic Scale in Thirds.

C dur.
C major.

G dur.
G major.

D dur.
D major.

A dur.
A major.

Fis dur.
Fsharp major

The image shows a musical score for Fsharp major (Fis dur.) in 4/1 time. The score is written on a grand staff with a treble and bass staff. The key signature has two sharps (F# and C#). The time signature is 4/1. The score is divided into four measures, each with a Roman numeral indicating the measure number (I, II, III, IV). The first measure (I) shows a treble staff with a whole note chord (F#4, C#5, G#4, E4) and a bass staff with a whole note chord (F#2, C#3, G#2, E3). The second measure (II) shows a treble staff with a whole note chord (F#4, C#5, G#4, E4) and a bass staff with a whole note chord (F#2, C#3, G#2, E3). The third measure (III) shows a treble staff with a whole note chord (F#4, C#5, G#4, E4) and a bass staff with a whole note chord (F#2, C#3, G#2, E3). The fourth measure (IV) shows a treble staff with a whole note chord (F#4, C#5, G#4, E4) and a bass staff with a whole note chord (F#2, C#3, G#2, E3). The score includes various fingerings and articulations, such as slurs and accents.

Des dur.
Dflat major.

The musical score is written for a grand staff (treble and bass clefs) and is divided into three measures. The first measure is marked with a '4' and a '1' below the treble staff, and a '4' and a '2' below the bass staff. The second measure is marked with a '4' and a '1' below the treble staff, and a '4' and a '2' below the bass staff. The third measure is marked with a '4' and a '1' below the treble staff, and a '4' and a '2' below the bass staff. The score includes various musical notations such as notes, rests, and fingerings.

As dur.
A flat major.

Es dur.
E flat major.

B dur.
B flat major.

F dur.
F major.

The image displays four systems of musical exercises, each consisting of a treble and bass staff. The exercises are for the following scales:

- As dur. / A flat major:** The first system shows the scale in two positions (I and II) with fingerings (1-4, 2-4, 3-1) and articulation marks (accents, slurs, and a fermata).
- Es dur. / E flat major:** The second system shows the scale in two positions (I and II) with fingerings (1-4, 2-4, 3-1) and articulation marks.
- B dur. / B flat major:** The third system shows the scale in two positions (I and II) with fingerings (1-4, 2-4, 3-1) and articulation marks.
- F dur. / F major:** The fourth system shows the scale in two positions (I and II) with fingerings (1-4, 2-4, 3-1) and articulation marks.

Nach sorgfältigem Studium obiger Uebungen wird man auch die Moll Scalen ohne Schwierigkeit herausfinden.

After a careful study of the above exercises, there will be no difficulty in finding out the Minor Scales.

№ 142.

Paganini.

Allegro.

The musical score is written for piano and consists of four systems of music. Each system contains two staves, a treble and a bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegro.' and the composer is 'Paganini.' The score is numbered '№ 142.' and the page number is '70'.

The score is characterized by complex fingerings and articulations. Fingerings are indicated by numbers 1-4 below the notes. Articulations include slurs, accents, and breath marks (V). The score is divided into measures by vertical bar lines. The first system includes the word 'dolce' in the bass staff. The second system includes the word 'dolce' in the bass staff. The third system includes the word 'dolce' in the bass staff. The fourth system includes the word 'dolce' in the bass staff.

The score is a technical exercise for the piano, featuring rapid runs, chords, and complex fingerings. The tempo is 'Allegro.' and the composer is 'Paganini.' The score is numbered '№ 142.' and the page number is '70'.

Das Pizzicato

mit der rechten Hand wird, wenn man die Violine in ihrer gewöhnlichen Lage lässt, mit dem ersten Finger gemacht, indem man die Saiten, ohne sie mit dem Nagel zu berühren, abschnellt. Bei ganzen Stücken oder längeren Perioden, die durchweg pizzicato gespielt werden, ist es vorzuziehen, die Violine unter den rechten Arm zu nehmen und das Pizzicato mit dem Daumen zu machen. Bei Pizzicato mit der linken Hand muss jeder Finger mit Festigkeit die Saite abschnellen.

Bezeichnung: pizz. — pizzicato.
 coll'arco — wieder mit dem Bogen.
 * — pizz. mit der rechten Hand.
 † — pizz. mit der linken Hand.

Pizzicato with the right hand.

Leave the violin in the usual position and pinch the string with the 1st finger, but avoid touching it with the nail. In playing a whole movement or longer period pizzicato, it is preferable to hold the violin under the right arm and to play with the thumb. In pizzicato with the left hand each finger must pinch the string firmly.

Explanation of signs: pizz. — pizzicato.
 coll'arco — now again with the bow.
 * — pizz. with the right hand.
 † — pizz. with the left hand.

No 143.

Moderato.

Mit dem 1^{ten} Finger der rechten Hand, den Daumen gegen das Griffbrett gestützt.
In playing pizzicato with the 1st finger of the right hand, lean the thumb against the fingerboard.

Abwechselnd mit dem Bogen und mit der linken Hand. Das Pizzicato in der folgenden Übung wird jedesmal mit dem Finger gemacht, welcher die vorhergehende Note gegriffen hat.

Alternately with the bow and the left hand. In the following exercise the pizzicato-note is to be played with the finger, that has taken the preceeding note.

Nº 144.

Moderato.

Abwechselnd mit dem Bogen, und pizz. mit dem 2^{ten} Finger der rechten Hand.

Alternately with the bow and with the 2nd finger of the right hand pizzicato.

Nº 145.

Allegro.

Mit dem Bogen und pizzicato zu gleicher Zeit.
Simultaneous use of bowing and of pizzicato.

Die Ziffern unter den kleinen Noten geben den Finger an, mit welchem das Pizzicato zu machen ist.
 (The numbers below the small notes indicate the finger, with which the Pizzicato is to be played.)

No 146.

Andante con espressione.

The musical score for No 146, *Andante con espressione*, is written for a single melodic line on a treble clef staff in G major (one sharp). The piece consists of 12 measures. The notation includes various dynamics (p, mf, f, pp, cresc., dim.), articulation (trills, slurs), and fingerings (numbers 1-4 below notes). The piece concludes with a double bar line and the word 'arco'.

Verzeichniss

der Werke, deren sich der Verfasser vorzugsweise beim Unterricht vorgerückter Schüler bedient

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of Works, which the author principally uses for teaching advanced pupils

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| R. Kreutzer, (4 Conzerte) | |
- L. Maurer, Conzert No. 2.
 Rode, air varie, G-Dur.
 L. Spohr, Conzerte No. 2, 6, 7, 8, 9, 11.
 J. B. Molique, Conzerte No. 2, 3, 5.
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 H. W. Ernst, Conzerte und Conzertstücke
 N. Paganini, Conzerte und Conzertstücke.
 F. Mendelssohn-Bartholdy, Conzert.
 L. van Beethoven, Conzert und 2 Romanzen.

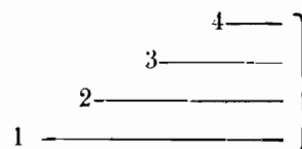
Erklärung der Zeichen.

⌞ Herunterstrich

⌟ Hinaufstrich.

GB. ganzer Bogen.

HB ^o	obere Hälfte	} des Bogens.
HB ^u	untere Hälfte	
M.	Mitte	
Fr.	am Frosch	
Sp.	an der Spitze	


 die Finger liegen lassen.

I.	erste	} Saite.
II.	zweite	
III.	dritte	
IV.	vierte	

' fester Strich an der Spitze.

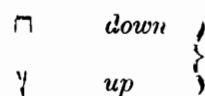
-- liegender Strich.

cpfd. hüpfender Strich.
....

spgd. der springende Bogen.
....

⌘ mit der Spitze des Bogens aufschlagen

Explanation of Signs.


 } bow.

GB.	with the whole	} of the bow.
HB ^o	with the upper half	
HB ^u	with the lower half	
M.	with the middle	
Fr.	near the nut	
Sp.	near the point	


 leave the fingers on the string

I.	first	} string.
II.	second	
III.	third	
IV.	fourth	

' firm strokes near the point of the bow

-- not leaving the string.

cpfd. hopping bow.
....

spgd. springing bow.
....

⌘ hit the string with the point of the bow

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